



BARRILLA

THE CENTRAL BANK MONEY MUSEUM QUARTERLY

VOL. IV

APRIL 1977

NO. 2







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To a reader unfamiliar with the realm of numismatics, our cover may seem not to jibe with *Barrilla's* specialization. Music and musicians have been however honored numismatically as shown in Italy's banknote featuring Verdi and on the two coins commemorating the centennial of the Blue Danube Waltz and honoring Brahms, respectively. For more on music and musicians, turn to page 76 & 86.

TOPICAL COLLECTING

Since personal and institutional resources are necessarily finite, numismatic collections generally have some focus or specialization depending on the interest of the one making the collection. Most often, the specialization occurs in coins of a certain country, or coins which circulated in a certain country even if they were minted elsewhere. Some narrow the focus to certain periods of a country's history. Others broaden their collections to selected countries or to regions. Lately, paper money collecting has come into vogue and there are those who concentrate almost exclusively on paper money. At the other end of the scale, there are those who collect only gold coins.

Nowadays, there seems to be increasing interest in another method of specialization, namely, topical collecting. The possibilities in such an approach are of course almost unlimited. For example, national heroes of a certain country could form a portrait gallery in coins and paper money. Or someone could form a collection concentrating on the development of aviation, and some obvious coins come to mind immediately, such as the Zeppelin coins of pre-war Germany and the Santos Dumont items (both on coins and paper) of Brazil. Or there could be a collection of modes of transportation, and here again one would think of the Mexican railroad coin, the Chinese automobile dollar, and numerous pictures of trains, steamships, sailing ships, sampans, river boats and ox carts on both coins and banknotes of various countries. Archaeological and historical monuments are also found — Angkor, the Great Wall, Baalbek, Copan, Cartagena de Indias, to name some.

Going to world personalities, a respectable collection could be made of famous statesmen, such as Winston Churchill and Thomas Masaryk, or of famous military leaders like Napoleon and Douglas Mac Arthur. Explorers have also come in for their share of attention — Columbus, Vasco de Gama, Cabral, etc.

The Central Bank's Money Museum, with its panels depicting animals on coins, seems to have awakened the interest of young people in this particular topic. One young man claims to have three times as many specimens of animals on coins as the Money Museum has on display. This is all to the good, and is an encouraging sign that the Museum's displays are attracting the attention of our youth. In fact, current minters of coins have shown an increasing consciousness of wild life, as evidenced by a special series on that topic participated in by various countries, as well as countries featuring characteristic fauna on circulation coins, such as Australia and Singapore, as a departure from or in conjunction with the standard portrait coins.

Recently, more attention has also been paid to the fine arts and there have been writers, architects, and painters commemorated either on special coins or in circulating coins. Our own poet, Balagtas, and our revolutionary painter, Juan Luna, are cases in point.

Among the arts and artists that have been featured in modern coinage are music and musicians. *Barrilla* in this issue presents what is hoped to be the first of several items which will appear from time to time on music and musicians on money, namely, an introductory article on the subject and a checklist, and an article on Giuseppe Verdi, Italy's leading 19th century composer, who is featured on the 1,000 lire Bank of Italy note.

Die Varieties Of The 1732 Pillar Dollar

by Angelita G. Legarda, M.D.

The most famous trade coin all over the world for several centuries was the "columnario" or "Dos Mundos", also known as the "Spanish Milled Dollar" or "Pillar Dollar." This coin, forerunner of the U.S. dollar, was minted at various mints in the New World during Spanish colonial times, but was first minted at the Mexico mint in 1732. For the next forty years it was the circulating coinage throughout the Spanish dominions and was acceptable currency in other parts of the world as well.

The minting of circular coins was authorized by royal decree of June 9, 1728, and minting was started in Mexico in the afternoon of March 29, 1732, with various officials present. The design was a radical change from the previous design, and collectors are now familiar with the beautiful and well-struck design of the crowned pillars of Hercules and between them, two hemispheres surmounted by a crown, the whole resting upon a wavy semicircular base, symbolic of the ocean separating the two continents. The legend on the obverse reads "VTRAQUE

VNUM" ("BOTH ARE ONE"), with the date below, separated from the mintmark on each side by a rosette.

The reverse consists of the crowned coat of arms of Castile and Leon with the Bourbon escutcheon in the center field, and the inscription around reading "PHILIP. V.D.G. HISPAN. ET IND. REX." (Later issues, of course, bore the names of the then reigning kings.) The value appears on the right, with a rosette above and below it, and the assayer or assayers' initials on the left, also with a rosette above and below it.

Pradeau states that by the end of the year 1732, a large quantity of the new round coin was ready to be placed in circulation, and the viceregal proclamation of December 23, 1732, made known by the town crier, declared the acceptance of the new coins compulsory. Records show that mintage for all denominations of the 1732 — dated issues, including 8, 4, 2, 1, and 1/2 reales denominations, amounted to 8,726,465.50 reales' worth. Unfortunately no breakdown of mintages for each denomination is available, so we

have no idea how many of each were minted. However, we do know that despite the large mintage figures, the 1732-dated "columnario" remains one of the rarest and most sought-after Spanish-American colonial coins.

Pradeau describes "trial pieces" of the 1732-dated 8-reales "columnaria", measuring 35 mm. in diameter and with the weight of a four-reales piece. These "trial pieces", which are extremely rare, have neither the value nor the assayers' initials in the spaces provided for them, and are believed to have been struck from a sample die sent over from Spain as provided by the law of June 6, 1544.

There are many descriptions in the literature of die varieties of the 8-reales "pillar dollars", most of them well known to collectors of this series. However, we have not come across descriptions in the literature of die varieties of the 1732 date. Since the coin is rare, it is unusual that anyone should have the opportunity to examine more than one specimen of this coin at any given time. Recently the author was given this rare opportunity to examine and compare three undoubtedly genuine specimens of the 1732 8-reales pillar dollar. A photograph of a fourth specimen was also available for comparison, and the author was impressed with the die varieties encountered. Comparisons were also made with published photographs of various specimens.

Coin A belonged to the collection of the late Don Jesus Cacho, a well-known numismatist, and was purchased by him from the late O.B. Windau sometime in the late 1940's or early 1950's. Coin B was acquired by the present owner

through a prestigious auction and had been handled by Spink's at some time previously. Coin C belongs to the Central Bank Money Museum and was acquired during the 1975 A.N.A. auction which was handled by Superior Coin & Stamp Co.

The points of differences in dies are listed below:

Obverse:

1. Spacing of letters of legend
2. Location of date in relation to waves
3. Location of mintmark in relation to base of right pillar.
4. Lines on the upper portion of right pillar.
5. Location of rosettes in relation to waves
6. General configuration of crown and lettering

Reverse:

1. Splitting of bases of letters in legend
2. Position of cross atop the crown
3. General configuration of crown
4. Position of letters of legend below the coat of arms
5. Dots or "pearls" on crown
6. Position of dot before "REX" in relation to coat-of-arms
7. Position of lower rosette on right in relation to coat of arms
8. Spacing of letters "HISPAN"

The varieties based on the points listed above are described in the following tables.

COIN A

OBVERSE

1. Slight separation in spacing between "V" and "NVM"
2. Date about 1 mm. below wave line
3. Mintmark far from base of rt. pillar; "o" of "M" above level of lines at pillar base, which has no protrusion
4. Three lines at top of right pillar
5. Left rosette lower than right rosette in relation to waves
6. General configuration of letters and devices slightly thick

COIN B

1. Letters of legend evenly spaced
2. Wide space, about 1.5 mm. between date and wave line
3. Mintmark far from base of pillar but "o" is at level of lines and almost touching base, which has slight protrusion
4. Two lines at top of right pillar
5. Right rosette lower than left rosette and larger space between both and wave line
6. Letters and devices thinner and finer

COIN C

1. Letters of legend evenly spaced
2. Date close to line of waves, less than 1 mm.
3. Mintmark almost touching base of right pillar; "o" at level of lines at the base, which has no protrusion
4. Three lines at top of right pillar
5. Both rosettes close to wave line; right rosette almost touching waves
6. Letters and devices slightly thick

COIN A

REVERSE

1. Bases of "PAN in "HISPAN" "T" and "IND" split
2. Cross of crown to "S" of "HISPAN" but not touching
3. Letters and devices, specially crown, thick
4. Letters below very close to bottom of shield; rosette touching point of shield
5. 22 thick dots or pearls on crown
6. Dot before "REX" aligned with middle of castle in right lower quadrant of coat of arms
7. Rosette below "8" at the level of the line dividing coat of arms in the middle
8. "N" of "HISPAN" very slightly separated

COIN B

1. Bases of "HISPAN ET IND" split
2. Cross of crown much lower than letters and closer to "I" than to "S"
3. Letters and devices finer
4. Letters below spaced much lower in relation to shield, rosette far from point of shield
5. 22 fine dots or pearls on crown
6. Dot before "REX" aligned with base of castle in right lower quadrant of coat of arms
7. Rosette below "8" at below the level of line dividing coat of arms in middle
8. Letters evenly spaced

COIN C

1. Slight splitting of bases of "T IND"
2. Cross of crown touching "S"
3. Letters and devices thick
4. Letters and rosette very close to bottom of shield, "EX" touching shield
5. 24 thick dots or pearls on crown
6. Dot before "REX" aligned with middle of castle in right lower quadrant of coat of arms
7. Rosette below "8" at the level of the line dividing coat of arms
8. Letters evenly spaced

COIN A



COIN B



COIN C



Obv.



Rev.

Comparisons of published photographs of other specimens which have been sold or auctioned in past years, as well as those used as illustrations in books and catalogues reveal that in some instances the coins reveal a combination of types, e.g. an obverse identical to Coin C and a reverse similar to Coin B, or any other such combination, as well as coins iden-

tical to one of the three types described above. It would seem, therefore, that several dies may have been used simultaneously in minting the 1732 8-reales coins.

Comments from the readers on these die varieties would be welcomed and appreciated by the author. □

SPECIALISTS, EXPERTS, AND AMATEURS

by Gilbert S. Perez

Dr. Jose Rizal, the Filipino hero and writer, portrays in his novel, "NOLI ME TANGERE," the character of a certain Spanish provincial physician, Dr. de Espadaña, who described himself as a "Specialist in all types of human ailments." He must have been, however, in spite of his pretensions, a fairly satisfactory village doctor. In real life we had in the now ruined "Walled City" of Manila, a physician who improved on his fictional prototype by being not only a multi-specialist but also a "specialist by rotation." He had an elaborate brass sign on his office door on which was inscribed: "DR. X. Specialist in _____", and below this was a glass covered opening in which he could conveniently place pasteboard cards on which were printed: Diseases of Children, or Pulmonary Diseases, or Diseases of Women, and on down the list of pathological disorders. During the rainy season he found it very profitable to be a "Specialist in Pulmonary Troubles" and when the hot

season tormented us he would display the cardboard announcing his special proficiency in "Diseases of the Alimentary Canal." As the brass sign remained for many years on the good doctor's door, we must concede that his specialization by rotation must have been as fruitful as it was convenient in attracting a lucrative, or at least a semi-lucrative practice.

These characters, both real and fictional, are mentioned only in order to emphasize the fact that in numismatics as well as in medicine, although specialization pays dividends, it is specialization by "rotation" that keeps the ball A' rolling. One must not only be a specialist in one series but his specialization should be so elastic that it may be easily modified to adapt itself to the current trends in human ills or in numismatic idiosyncracies. As collectors, specialists or experts, we should concentrate our efforts in one direction only if we have our weather eye peeled on the ever changing fashion barometer.

Reprinted from *The Numismatist*, December 1946

Of course it soothes our vanity to be able to pontificate once in a while for the

delectation of our admiring friends but it very soon becomes a bore. Furthermore, by being a specialist we miss the delights of so many equally satisfying fields. To most of us, life is too short to permit us to become experts or specialists. To become a specialist in Greek coinage one would have to devote a lifetime of study and of close application to the job. It would require most erudite scholarship, an age of time and a pocketbook that would be adequate enough to permit us to purchase our study material in an increasingly bullish gray or black numismatic market. To become an expert on the Spanish American series would also mean that considerably more reading would have to be done in Hispanic art, history, and economics that we could afford to do in this short life of ours.

Perhaps it is only my personal opinion, but I do believe that the extent of our enjoyment of numismatics both as a hobby and as a science depends a great deal on the catholicity of our interest and on whether we have restrained ourselves from the temptation of being so absorbed in one narrow group that we miss altogether the delights that come from butterfly-like sipping of the honey and knowledge from many and varied fields. Of course, this dilettante attitude prescribes all hopes of ever qualifying as an expert in one line but there is, in compensation, such an added richness of experience. Few would want to waste the previous time of a very brief existence to become an expert in Sung amulets but who can deny that handling two or three of those green, patinated relics of the past and the learning of something about them gives us a great amount of pleasurable

excitement? One may or want to devote too much time in studying the intricacies of the coat-of-arms of central European thalers but who will not enjoy the delights of being able to understand the meaning and the history of least a few of these interesting items.

Perhaps, it would be best for the average collector to have one old standby to which he gives his greater love but at the same time permitting himself the luxury of an occasional venture into a few sidelines which may help him to acquire a far greater appreciation of the group to which he devotes the most of his efforts and time. Such little adventures prevent him from becoming too narrow and give him a more sympathetic understanding of his fellow collectors who specialize in other series.

There are some countries which are over-burdened with experts and where numismatists could obtain more fruitful enjoyment by the growth of a happy-go-lucky but earnest group of confirmed amateurs, men and women, who seek their coins solely because of the pleasure which they may experience in studying and handling them. They take the path of least resistance and get a great kick out of life by qualifying themselves for the title of "amateur," with all of the companionship, helpfulness and mutual tolerance that is found among all groups of enthusiastic amateurs.

They leave the headaches, and the worries and the drudgery to those who have graduated from the ranks of amateurs, to those who, because of financial adequacy, mental ability and the time at their disposal can and do wear the toga of

experts in at least one series or group. Perhaps it may be advisable to apply ourselves to the task of qualifying for the title of "semi-specialist" in coins of all series and of all ages. The time spent would be shortened, the task more enjoyable because of its variety, and the resulting qualifications may prove to be more lucrative. Even a little adventure in the field of "coins by the roll" may be thoroughly enjoyable if we refrain from putting the rolls in our cabinets and use the wiser procedure of placing them in our safety deposit boxes along with our gilt-edge bonds, stocks and other business paraphernalia. I've never been able to enjoy such luxury and often wonder how a numismatist would feel if he were able to collect gold-seal ten dollar bills by the uncut sheet. It must be very exhilarating if not overly thought-provoking.

I wonder if there is a word that would adequately interpret our group and its activities. The expression "coin collector" brings a picture of one who accumulates, accumulates, and accumulates and who does not have the time for anything else. The term "hobby" and "hobbyist" connote an overgrown adolescent who rides

furiously back and forth on a wooden horse but who never gets anywhere. As numismatists, we are immediately classified with psychiatrists, catalysts, sartorialists, tonsorialists, and other mysterious, ultra-scientific groups. The word "expert" has been used and abused to such an extent that we might shiver with apprehension while our good friends smile most sympathetically when we proclaim to them our recently acquired professional attainment.

We cannot hope for a strong amateur group because of the present standing of the word "amateur" in the United States. Brave indeed would be the man without an inferiority complex, who would announce to his circle of friends: "I am an amateur," and then face unflinchingly, silent but inquiring eyes that ask him when, where and on what radio or vaudeville stage did he get the proverbial hook. Would that there were a word in the English language that would correspond to the Spanish word "aficionado": one who delights in and who receives a world of pleasure, happiness, relaxation, recreation, and enjoyment in a particular physical or mental avocation. Perhaps, there is one! □

Money, like dynamites and other tools used by man, can very greatly damage as well as very greatly serve his society.

... Norman Angell
(The Numismatist-August 1930)

CONRADO F. CIRIACO

by Doris Nuyda

In the world of coin collections, a numismatist and a coin dealer are two separate individuals. The first collects for the love of it, because he enjoys poring into the origin and history of coins; the other because buying and selling coins make for a profitable business.

True numismatists are emphatic about this distinction not because they are a snobbish lot but because they wish to draw the line between hobby and business. And as there is a need to draw this line, then the difference must exist.

Every so often, however, one comes up to transcend the difference. In the Philippine Numismatic and Antiquarian Society today this special person is a well-respected name in the coin trade — Conrado F. Ciriaco.

Mr. Ciriaco started out, like many of his colleagues, as a simple hobbyist. His first interest was in stamps. Then he met a stamp collector-turned-numismatist who told him, "The moment you start with coins, you'll forget stamps." The remark might have caused a heated argument had Mr. Ciriaco been more of a true-blue stamp man, but as it turned out coins did arouse in him a sudden fascination which has lasted to this day, and the friend's words proved more than prophetic.



This occurred in the mid Sixties. By 1967, Mr. Ciriaco had joined the PNAS where he was subsequently elected Secretary. It is a position he still holds after 10 years. The one sad note in his long years in office was the loss of PNAS records during a fire a few years ago which razed the building at the Escolta where he had his office. Now comfortably settled at a new location, he is attempting to restore his files, by no means an easy task.

At the time he joined the PNAS, he was connected with a copra export firm. But being essentially a businessman, (he is an FEU commerce graduate) it did not

take him long to see the profitable side of his new hobby. So he resigned from the copra firm and became a full-time coin dealer.

He maintained a personal collection until the Central Bank established the Money Museum in 1974 and requested its loan. But instead of just a loan, the arrangement stretched out into a sale and so the Ciriaco collection is now part of the Museum's permanent exhibit. In it are some of his most valued coins including an 1867 4-P gold and an 1827 one-Escudo gold from Colombia, counter-stamped "Y.II". Also, his entire collection of Philippine paper money, considered one of the most complete of its kind.

The businessman in Mr. Ciriaco might have won over the collector that time, but there is now, he confesses, the satisfaction of seeing his collection so prestigiously housed.

He has since assisted the Museum in other acquisitions, one being the pattern collection of the Banco Espanol (parent of the Bank of the Philippine Islands), consisting of early bank notes.

Because he is one of the few who has successfully combined the scholarly aspects with the business side of collecting, he is perhaps just the man to bat for more professionalism among numismatists. By this, he means that a coin dealer was not a numismatist if he did not possess a more or less scientific approach to collecting.

"Coins may be good investments," says Mr. Ciriaco, "but if one takes to coins simply to make money on them, then he is bound to be disappointed." It

takes a lot of know-how to succeed. He cited several instances when coin dealers almost ruined themselves because of speculation. "Collect for the love of it first," he advises prospective collectors, "and be an investor second."

According to Mr. Ciriaco, a good coin dealer can live comfortably on his earnings alone. He should know: he is the breadwinner in his family which includes himself, his wife, the former Lucila Capulong, and six children.

Asked what coin is most saleable these days, he replies that the "Isabel gold" (gold coins minted in the Philippines during Spanish times) is much in demand. This coin type fetches from ₱200 to ₱300 for the 1-P denomination, and from ₱600 to ₱800 for the 4-P.

As secretary of the PNAS, Mr. Ciriaco does not confine himself to merely keeping records. He is also a frequent contributor to the Society's publications, namely the PNAS Newsletters and the Monographs, being as a matter of fact member of the editorial board of both. Aside from these activities, he is also the Society's official Auctioneer, and as such presides at the monthly auction-meetings and whenever else necessary.

A side hobby he has acquired via numismatics, one he shares with a few other colleagues, is photography. With it he is able to keep permanent records of his acquisitions and have a ready source of illustrations for his articles.

Mr. Ciriaco speaks enthusiastically of possible projects for the PNAS. With his energy and expertise, he should be able to trigger off further expansion and growth within the Society. □

PHILIPPINE PATTERNS

by Antonio M. Del Mundo

Patterns are special coins prepared in the mint to demonstrate a new denomination or design or a change in an existing design proposed for adoption as a regular issue. They are usually minted in very small numbers and since they are available only to mint and approving government officials, they ultimately become numismatic rarities.

Patterns are often struck on metals different from those of the proposed coins. Designs may be either completely adopted or modified and there were instances in the past when designs of different patterns for a proposed issue were merged to produce a final one. Rejected patterns do not end up in obscurity since they are highly prized by collectors and it is the purpose of this article to familiarize beginning collectors with the Philippine "coins that never were".

Philippine pattern coinage dates back to the mid-19th century with the enactment of a Royal Decree dated September 8, 1857 authorizing the establishment of a mint in Manila.

A 5-peseta silver pattern (Fig. 1) measuring 37 mm. and dated 1855 with the bust of Isabela II on the obverse was

presumed to be the first pattern in Spanish-Philippine coinage. The reverse has the numeral "5" surrounded by a wreath which is flanked by two *Fleur de lis*. At the top is the inscription "Filipinas" and "Plus Ultra" is at the bottom. There are, however, doubts as to the authenticity of this piece which was discussed in Volume V of Tomas Dasi's *Estudio de los Reales de a Ocho* (Valencia, Spain, 1951).



Fig. 1

Another silver piece (Fig. 2) dated 1857 features the familiar Isabela II profile on the obverse and a crowned coat of arms of Spain within a wreath on the reverse. It is accepted in numismatic circles that the piece was intended for the gold 1-Peso (1861-68) as the Decree of 1857 authorized the Manila Mint to strike gold coins only.



Fig. 2
(Enlarged)

Reportedly struck in Paris is a copper two-centavo pattern dated 1859 (Fig. 3) with a crown above the date surrounded by the inscription "Isabela 2^a Pör La Gratia De Dios" on the obverse and having on the reverse the value surrounded by "Filipinas" and "Plus-Ultra" separated by two *Fleur de Lis*, indicating that it might have been minted in Paris. Like the 5-Peseta pattern of 1855, it is also mentioned in Dasi's book as a controversial piece.

A set consisting of 3 copper pieces with French inscriptions, and dated 1859 (Fig. 4) was minted in Paris as patterns for an intended gold coinage. Numisma-



Fig. 3

tists agree on this since the denominations (20-, 40- and 80- Reaux) are proportional to those of the Isabela gold series dated 1861-68.

A uniface pattern dated 1859 which was adopted for the obverse of the 4-Peso Isabela gold coin was struck in proof condition at the Paris Mint. Metal is of gold-plated bronze and its size corresponds exactly to the 4-Peso. Another uniface pattern, of similar size, metallic composition and condition was likewise minted for the reverse. (Fig. 5)

Patterns similar to the above for the obverse and reverse of the 1-Peso and 2-Peso gold coins and dated 1861 were also made. However, details about these gilt patterns, reportedly each unique, were hazy until they surfaced as part of the Ex King Farouk collection at the Jess Peters' Chicago auction in June 1969.

Previously unknown until they were mentioned by Spanish author Ramon de Fontecha Y Sanchez in his *La Reforma*



Fig. 4

Monetaria de 1868 which was published in Madrid in 1965 are the 1- and 2-centavo copper patterns (Fig. 6) dated 1894 and featuring the bust of the young Alfonso XIII on the obverse. There are conflicting claims as to the place of minting of these patterns which were designed by Bartolome Maura Y Montaner, designer of the 1-Peso silver crown of 1897. The Royal Decree of December 15, 1893 authorized the reopening of the Manila Mint to strike subsidiary silver coins and, for the first time, copper coins. There were no official reports, however, of the Mint issuing coins bearing the head of Alfonso XIII.

approved in Barasoain, Bulacan on January 20, 1899. Coinage was nevertheless confined to a limited number of 2-centavo copper coins which were minted in two types. Minting was immediately suspended before the coins could circulate in favor of the printing of paper notes that numismatists tend to view these coins as patterns rather than regular issues.



Fig. 5

The first Philippine Republic of 1898 in its revenue-raising effort to support its revolutionary army, attempted to issue its own coins as authorized by Article 68, Section 6 of the Malolos Constitution



Fig. 6

The first type (Fig. 7) has on its obverse a radiant sun flanked by three stars in a triangular arrangement – the seal of the Katipunan, the revolutionary movement which preceded the Declaration of Independence – surmounted on a revolutionary military hat. The reverse has the numeral “2” enclosed by interlacing olive and laurel branches surrounded by “Libertad” and “Centimos de Peso”.

The second type (Fig. 8) has on its obverse the triangular seal of the Katipunan surrounded by “Republica Filipina” and the date “1899”. The reverse has the numeral “2” in the center flanked by two small circles and enclosed by interlacing olive and laurel leaves. This type measuring 30 mm, is larger than the first (24 mm.).

Although sketches of proposed designs for the U.S. – Philippine coins (1903-45) were made, available records are still inconclusive on the striking of patterns for these series. Eminent numismatists have written about supposed U.S. – Philippine patterns complete with illustrations which in the opinion of this writer are mere trial pieces.* Among them is a silver 1904 half-centavo which is exactly the same as the circulation coins. The date alone precludes the possibility of its being pattern since the type was already circulating since 1903. Another is a pair of uniface aluminum 10-centavo pieces dated 1937 and having designs of the obverse and reverse of the adopted



Fig. 7



Fig. 8

type. Neil Shafer, a writer on Philippine Numismatics, is of the opinion that these are “die trials, possibly struck before the dies were sent from Philadelphia to Manila.”

The utter lack of available pattern coins during the Territorial and Commonwealth years of the Philippines extended through its period of independence. This, however, should not be considered as an indication that patterns were never struck for the coinage of the Republic. Reports from the Mints may be silent but somewhere in their vaults or perhaps already in a collector’s cabinet may be lying these elusive patterns. It may take years or, like the 1894 Alfonso XIII patterns, even a century before the numismatic world may be knowledgeable of these “coins that never were”. □

* Chamberlain & Reinfeld’s *Coin Dictionary and Guide* defines trial pieces as impressions made to test completed or partially finished dies. A soft metal is generally used for this purpose.

Decimal Currency Notes Of New Zealand

This article was reprinted from the June 1967 issue of the *Reserve Bank of New Zealand Bulletin*.

HISTORICAL BACKGROUND

In August 1963 the Government announced that New Zealand would change to decimal currency in July 1967, and that the major unit would be equivalent to 10s. in the old currency. It was subsequently announced that the major unit would be called the dollar and the minor unit the cent, and that Decimal Changeover Day (D.C. Day) would be 10 July 1967.

The decision to change to decimal currency followed the recommendation of the Decimal Coinage Committee which reported in 1959. (The Coinage Committee, 1933, which was set up following the decision to issue distinctive New Zealand coinage that in the year, had considered the question of decimal coinage, but in its report recommended that, because of the cost involved, a change, should not be made because of the depressed economic conditions prevailing at that time.)

The Decimal Currency Act of 1964 established the Decimal Currency Board which, under powers delegated to it by the Minister of Finance, is responsible for planning and arranging the transition

from the existing currency system to the decimal system. Its functions do not, however, include the provision of decimal currency notes. This is the responsibility of the Reserve Bank of New Zealand, which has had the sole right to issue banknotes in New Zealand since opening for business on 1 August 1934. (The six trading banks then operating in New Zealand had each previously its own note issue). Under authority given in its Act, the Bank determines the denominations, form, design, content and material of its notes, and has therefore been responsible for the production of the new notes.

Reserve Bank Notes 1934-1940

The Bank has made two previous issues of notes. The first issue, which was regarded as temporary because the imminent opening of the Bank prevented full consideration of possible designs, was in circulation from 1 August 1934 to 1940, when it was replaced with the issue in circulation until the introduction of the decimal currency notes. Designs for the

first issue were selected by the Government Bank Note Designs Committee set up in 1933. Features of a national character were sought, and some of the details of the Bank of New Zealand notes then current were adopted. These included the portrait of the Maori King Tawhiao, under whose direction the Bank of Aotearoa (the history of which is shrouded in mystery) issued a bank note printed in Maori.

The colours of orange, mauve, blue-green and red respectively were similar to those for the "uniform" notes of the trading banks issued from 1924 onwards. All denominations (10s., 1, 5 and 50) were the same design and size (7" x 3-1/2") and were signed by the first Governor of the Bank, Mr. Leslie Lefeaux. On the face of the notes a Kiwi (flightless bird) appeared on the left, on the right an engraving of King Tawhiao and in the centre the Arms of New Zealand and the signature. On the back of the notes was a vignette of Mitre Peak, a scenic feature of Milford Sound. The watermark of these notes was simply "RESERVE BANK OF NEW ZEALAND".

Reserve Bank Notes 1940-1967

In the second issue made on 6 February 1940, the same basic colours were retained but the colour of the 10s. note was now brown and that of the 50 note a distinct red; this was because of the confusion which had occurred between the 10s. notes and 50 notes in the first issue. Sizes were made different for the various denominations as follows:

10s.	5 1/2" x 3 1/8"
5	6 3/4" x 3 1/2"
1	6 1/16" x 3 5/16"
50	7 1/4" x 3 7/8"

A new denomination of 10 (same size as 50), green in colour, was introduced. The designs were changed and a portrait of Captain Cook replaced that of King Tawhiao, which now appeared as the window watermark. These notes were signed by successive Chief Cashiers: T. P. Hanna, G. Wilson and R. N. Fleming.

A brief description of these notes is as follows:

10s.

- Colour : Brown.
- Face : On the left an elliptical space containing the window watermark, on the right an engraved portrait of Captain Cook, in the centre the Arms of New Zealand and the "Promise to Pay".
- Back : On the left a Kiwi, on the right the watermark panel, in the centre an engraving of the "Treaty of Waitangi" sculptured group.

£1

- Colour : Mauve.
- Face : As for 10s.
- Back : An engraving of Captain Cook's ship Endeavour off the East Coast of New Zealand. Watermark panel on the right.

£5

Colour : Blue.

Face : As for 10s.

Back : On the left a fantail (native bird), on the right a watermark panel, in the centre an engraving of Lake Pukaki and Mount Cook.

£10

Colour : Green.

Face : On the left the forepart of a ship in full sail, the watermark appearing in the foresail, on the right an engraved portrait of Captain Cook, in the Centre the "Promise to Pay".

Back : An engraving of a New Zealand sheep farming scene, watermark panel on the right.

£50

Colour : Red.

Face : As for 10

Back : An engraving of a New Zealand dairy farming scene with Mount Egmont in the background, on the right a tui (native bird) and watermark panel.

Both issues were printed by Messrs Thomas De La Rue and Company Limited, London.

THE NEW NOTES

Design Committee

Gilbert Wilson, Esq., Governor, Reserve Bank of New Zealand.

R.N. Fleming, Esq., Chief Cashier.

R. M. Smith, Esq., Chief Accountant (1956-1966).

A.H. McLintock, C.B.E., PH. D., Parliamentary Historian.

S.B. MacLennan, A.R.C.A., Director, National Art Gallery.

Professor H.J. Simpson, A.T.D., Dean of the Faculty of Fine Arts, University of Canterbury.

The Reserve Bank warmly acknowledges the artistic and technical contributions made by the consultant members of its Design Committee — Dr. McLintock, Professor Simpson and Mr. MacLenna. This

Committee, in close consultation with the skilled technical staff of Thomas De La Rue and Company Limited, London, produced the note designs.

Watermark and Paper

The watermark subject is the head of Captain James Cook, taken from a portrait by Sir Nathaniel Dance.

The paper is made by Messrs Portals Limited, England, and its special constituents are unique to banknote paper. The method of manufacture and the ingredients used afford the paper special wearing qualities which are necessary to give the notes a useful life in circulation, as well as to provide a distinctive appearances and feel which defies imitation by the would-be counterfeiter.

Sizes and Description of Notes

The lettering on both the fronts and the backs of the notes is hand-drawn classical Roman.

Details of the notes are as follows:

\$1

Size 140 x 70 mm.

Colour : Brown

Design : Face – A large free-standing portrait of H.M. The Queen based on a photograph by Anthony Buckley constitutes the dominant design feature. Various geometric patterns have been used to enhance the design and supply the necessary security.

Maori motifs have been incorporated into the background to form an attractive and important feature of the design.

The other significant feature is the window watermark panel containing a portrait of Captain Cook.

The value of the note is shown in the top left and bottom right corners with the serial number opposite. The central portion carries the words "This note is legal tender for . . ." and a facsimile of the Chief Cashier's signature.

Back – Depicts the New Zealand fantail and the New Zealand clematis. The fantail is well known to New Zealand.

It is usually pied black and white in colour and is characterized by its fan-shaped tail. The clematis is a climbing plant. Its starry white petals are often seen in New Zealand bush and forest, showing at the tops of trees.

\$2

Size : 145 x 72.5 mm.

Colour : Mauve

Design : Face – The significant features of this note are identical with those of the \$1 note. There are variations in the geometrical designs and Maori motifs.

Back -- Depicts the rifleman (bird) and mistletoe. The rifleman is the smallest of the New Zealand native birds and is most frequently seen in the South Island forests, but also inhabits other forest areas.

Its common name stems from a fancied resemblance of its plumage to the uniform of an early colonial regiment. The mistletoe is a parasitic shrub growing mostly on native beech trees. It is found in forest and bush throughout New Zealand. It can be readily seen during flowering in January and February.



\$5

Size : 150 x 75 mm.

Colour : Orange.

Design : Face — The significant features of this note are identical with those of the \$1 note. There are variations in the geometrical designs and Maori motifs. Back — Depicts the tui and kowhai. The tui is a honey-eating bird. It has a

characteristic white plumage at the throat. It has a beautiful bell-like song and is quite common in places where kowhai trees grow in profusion. The kowhai trees with their large golden nectar-secreting blossoms are among the earliest of spring flowering plants and are much admired for their beauty.

S10

Size 155 x 77.5 mm.

Colour : Blue.

Design : Face – The significant features of this note are identical with those of the \$1 note. There are variations in the geometrical designs and Maori motifs.

Back – Depicts the kea and mountain lily. The kea is a

native parrot, with beautiful plumage of olive green, the undersides of the wings being bright vermillion in colour. It lives in open mountain country. The mountain lily, as it is familiarly known, is in fact a member of the buttercup family. With its large waxy white flowers it grows in alpine areas.





\$20

Size : 160 x 80 mm.

Colour : Green.

Design : Face -- The significant features of this note are identical with those of the \$1 note. There are variations in the geometrical designs and Maori motifs.

Back -- Depicts the wood

pigeon and miro berry. The bird for its size and brilliance of plumage is one of the most familiar of all inland forest birds. The miro is a large tree with yellow berries turning to bright red the size of a small plum. These berries are a favourite food of the pigeon which becomes fat and lazy when feeding on them.

\$100

Size 160 x 80 mm.

Colour : Crimson.

Design : Face – The significant features of this note are identical with those of the \$1 note. There are variations in the geometrical designs and Maori motifs.

Back – Depicts the takahe and mountain daisy. The takahe is a very rare flightless

bird found in the southwest of the South Island. Until 1948 when a small colony was discovered it was thought to have been extinct for 50 years. Its rediscovery excited ornithologists and captured the public imagination. The mountain daisy is found in sub-alpine areas. It has a white flower and is a popular subject for outdoor sketches.



The Man Who Was Never Too Old To Learn

by Benito J. Legarda

He came of peasant stock and was proud of it. His parents were innkeepers in a small town. His early musical education came from a village organist. When he applied to enter the prestigious Milan Conservatory, he was rejected as lacking in musical talent. At 27, his whole world seemed to crumble about him; his wife and two children died, and his latest opera was a failure. He resolved not to write for the stage again.

Thus, inauspiciously, started the career of the man who was to become Italy's greatest 19th century composer, who personified romanticism in that country's music and who, together with Wagner, was rated one of the two greatest opera composers of the 19th century. He was Giuseppe Verdi (1813-1901) and his memory is celebrated numismatically by the appearance of his portrait on the obverse of the Bank of Italy's 1000 Lire banknote, with the famous Scala Theatre of Milan appearing on the reverse.

The sources of his inspiration were the dramatists admired by the romantics of the 19th century—Victor Hugo (*Ernani*), Schiller (*Don Carlos*), and Shakespeare (*Macbeth*, *Otello*, *Falstaff*). He was afraid neither of convention nor innovation, and used both to good effect in his operas.

His musical development is apparent when one surveys his work from what have been called the drum-and-trumpet operas of his youth to the mature works of his old age. Regardless of the level of sophistication of the musical technique, what always stands out in Verdi is what is essential in opera, the delineation of character through music. Thus, Verdi's *dramatis personae* are not flat and bloodless puppets but real people with virtues and defects, with feelings, fears and aspirations.

Azucena in *Il Trovatore* rages to avenge her mother's death. *Aida* is a young African girl enslaved in an alien land and torn between filial duty, patriotism and love for one of her captors. Amonasro is a determined political and military leader, but also a loving father. *Rigoletto*, the rascally hump-backed jester, finds the tables turned on him when the courtiers kidnap his daughter and deliver her to the Duke, who has been courting her in the guise of a student. When he comes to the court looking for her, his heartbreak shows through the seemingly playful melody that he sings. The list could go on and on.

Verdi was a man of strong feelings and convictions himself. He lived through the heady days of the unification of Italy and



1000-Lire Banknote issued by Italy featuring Verdi on the obverse and the Scala theatre on the reverse.

his name became the thinly disguised code for the symbol of Italian unity, King Victor Emmanuel. The scrawling of his name on walls in the Austrian occupied parts of Italy was not only a tribute to the popularity of his music but was also an expression of nationalistic feeling, for the letters of his name spelled out Vittorio Emanuele Re D'Italia.

Less than a decade after he had vowed to write no more for the stage, after the

success of *Nabucco*, *I Lombardi*, *Ernani*, and *Luisa Miller*, Verdi, the villager of peasant stock was so well off financially that he became a landed gentleman, managed his employees and his estate with generosity, and represented his district in the newly unified Kingdom of Italy.

There followed a string of even greater and more enduring successes - *Rigoletto*, composed in forty days (Venice, 1851), *Il Trovatore* (Rome, 1853), and *La Tra-*

viata (Venice, 1853). More operas flowed from his prolific pen: *I Verspri Siciliani* (Paris, 1855), *Simon Boccanegsa* (Venice, 1857), *Un Ballo in Maschera* (Rome 1859), *La Forza del Destino* (St. Petersburg, 1862), and *Don Carlos* (Paris, 1867).

One notices two things: the composer's growing international popularity, and the gradually lengthening intervals between works. Although they may not have attained the same success as the Big Three of the early 1850's, at least one (*Don Carlos*) scaled new heights of dramatic power, and the composer was making noticeable strides in harmony and orchestration.

Then came his third and last period, marked by only three operas in a space of twenty-two years, but all three of which belong in the front rank of operatic literature. The first of these, *Aida*, was written at the invitation of Ismail Pasha, Khedive of Egypt, to celebrate the opening of the Suez Canal. Actually it came a bit late, receiving its premiere in Cairo in 1871 two years after the canal was opened. In

it he showed a hitherto unsuspected mastery of orchestral writing, doubtless a recognition of Wagner's contribution to orchestration.

Otello in 1887 was an even greater step forward: there are no set arias, and voices and orchestra are handled much more flexibly than in earlier works. Finally, *Falstaff* in 1893, in addition to all these characteristics, features a delicate and whimsical wit reminiscent of Mozart at his gayest.

Meanwhile, his major non-operatic work of this period, the *Requiem* (1874) in memory of his friend Alessandro Manzoni (the poet and novelist who wrote the great classic of 19th century Italian literature, *I Promessi Sposi*), was given a mixed although ultimately triumphant reception. Academicians criticized it for not adhering to certain rules and for its theatricality, but it had its defenders and admirers, among them Brahms, and these carried the day. (Manzoni, incidentally, is honored numismatically in the Bank of Italy's 100,000 Lire note reproduced below)



The feeling of patriotism infuses some of his works indirectly. In *Aida*, after the grandiose spectacle of the second act which is what most people remember, the real core of the opera, the scene of tension and conflict, is the duet in Act III on the Banks of the Nile between the Ethiopian King Amonasro and his daughter, Aida. With appeals to love of country, scorn for her status as a slave, and contempt at her reluctance to pry from her Egyptian lover the secret route of the Egyptian army, Amonasro persuades Aida to cajole the information from the valiant but luckless Radames -- and then becomes the tender and affectionate father when Aida tearfully accedes to his demand.

Perhaps what stands out most about Verdi was his deep sincerity and devotion to art. One contemplates with humble admiration this musical pilgrim's progress from the rudimentary accompaniments of his early operas to the opulent orchestration of *Aida* and the Manzoni Requiem, the dramatic impact of *Otello* and the sophisticated humor of *Falstaff*. And one's humility and admiration further increase when one recalls that this last opera was written by an octogenarian, displaying all the inventiveness and originality of his youth and adding to the lessons he had learned in his long life.

He was to write one last work after that. Four Sacred Pieces for chorus (two with orchestra) which are considered to hark back to Palestrina. In the first of them, the Ave Maria, he uses a scale with unusual intervals, which he called the *scala enigmatica*, and which appears in

turn in all four voices as a *cantus firmus*. This was in 1898, when he was 85 years old.

In 1893 he had been offered ennoblement with the title of Marchese de Bussetto, but he replied to King Victor Emmanuel, "Io son un paesano" (I am a peasant) and declined the title. Despite his wish that his funeral be simple and quiet, when he died in 1901 one hundred thousand people attended his last journey. He willed the major part of his fortune to establish a home for aged musicians in Milan.

In this country, the most popular Verdi operas have been the favorites from the so-called middle period -- *La Traviata*, *Rigoletto*, and *Il Trovatore*, with *La Traviata* probably getting the most attention in recent years. An older generation that remembers the days when Italian opera companies visited Manila also talks of *La Forza del Destino* and *Un Ballo in Maschera*. And, of course, there is the all-time favorite, *Aida*, which has received some memorable performances locally as well as many that were less so. Among the better performances one thinks of the 1944 production at the now ruined (but hopefully soon to be restored) Metropolitan Theater, with Elsa Aenlle, Desiderius Ligeti, and Felicísimo Ocampo (later to become a congressman) with Hilarion Rubio at podium, and the 1972 production at the Cultural Center starring Conching Rosal. Local audiences however have had little exposure to the more dramatic later operas, such as *Don Carlos* and *Otello*, as well as the sparkling comedy *Falstaff*, which is a pity because these are ranked among his best works.

However, the major non-operatic works of his mature period, namely, the Requiem and the Four Sacred Pieces, have been heard by Manilans in performances by the Manila Symphony Orchestra under the direction of Herbert Zipper

in 1954 at the FEU Auditorium. The Requiem was again performed by the same orchestra under Williams Strickland at the inauguration festivities of the reconstructed Manila Cathedral four years later. □

THIS COLLECTING HOBBY

The collector, whether he collects shoestrings or masterpieces of art, is a most fortunate person. He who is born with the bump of collecting has the inestimable advantage of being able to exclude tedium from his life, and ought to be grateful to Providence for having accorded to him an inexhaustible fountain of satisfaction absolutely free from remorse or regret.

When tired of work, weary of society, worried by business, the collector withdraws to his own room; he finds there the most pleasant rest in his favorite occupation, which he prefers to idleness. Never is the collector short of employment, to whatever kind of collecting he may be given.

First, there is the work of arrangement which is infinite, then of classification, and again of cataloguing, and last of all the more serious but most delightful work, the most durable (when one reaches it), that of study and of making notes for others, with a view to publishing in due season the results of one's own researches.

The interest of a collector grows with continual increase and brings satisfaction, and there is no danger lest it should cease through satiety. Very often it survives when the tumultuous vicissitudes of life, stirring business affairs or pleasures have ceased to exist. It has been well said that "He who is not a collector in his youth will repent in his old age," just as the unmarried man feels in his old age the want of a good wife who renders him in the last days of his life the comfort and affection and of old memories of a lifetime among these old and faithful friends, or of having this infinite and unspeakable comfort to accompany him even to the extreme limit of his life. And in this also the collector has the advantage over the married man whose wife may die before he does, whilst the collection always survives the collector.

— The Numismatist, March 1931 —

The Coins Of Constantine The Great

by Herbert E. Ledyard

PART II: PAGAN OR CHRISTIAN?

What kind of man can found a dynasty that lasts for centuries? He took a Roman World (almost in ruins) and through the force of his resolve heralded the Middle Ages.

The exact year of Constantine's birth is conjectural. Smith² feels not later than 280 and during the reign of Aurelian . . . see the *Barrilla*, Vol. III, No. 3, July 1976, p. 137 ff. Most likely he was born at Naissus where Claudius Gothicus defeated the Gothic Federation. A story was fabricated that Constantine was related to Gothicus thence eventually to one Flavius Petro of Rieti, a Centurion in Pompey's Army. The Army called Constantine "bull neck" and nobility meant little to them. Trustworthy companions and strong leadership won the day in battle. When he died they sincerely mourned him and never once revolted during his long reign.

Constantine began his career probably as an Officer Cadet (or protector) attached to Diocletian's sacred Comitatus . . . the Emperor's bodyguard. Later

he became a Tribune First Class (mod. Colonel). Despite the Christian panegyrics, Constantine had a natural intelligence . . . but he was not an intellectual. None doubt his genius regarding the law of power and management of men. In 299 (under Galerius) he is instrumental in the defeat of King Narses (the Persians) . . . restoring Tiridates to the throne in Armenia. On the distaff side the data suggests Constantine tended to be overbearing and self righteous, ruthless in gaining his goals, and susceptible to false praise.

Intellectually he may not have understood the Arian controversy. However, at the Council of Nicaea in May 325 and on his 20th Jubilee, July, 325, his constant purpose was harmony. To be fair to the Christian dissidents, he told them that a Catholic Christian was one loyal to the Emperor's concept of the Universal Empire. He converted his mother (Saint Helena), and Crispus (by his first wife) was baptized by his orders. Not permitting himself to be baptized, he called him-

self: "Bishop of Those Outside the Church", and "Equal of the Apostles". To his credit there was no purge after the defeat of Maxentius. Significantly, he disbanded the Praetorian Guard (at Rome) . . . after 300 years.

The most likely story is that Fausta (Constantine's second wife) lied about Crispus' immoral advances and desires for the power. Constantine foolishly believed her and committed Crispus to death. In a short time he discovers the real truth of Fausta's scheming. She is thrown into a bath of boiling water. In later years, Constantine's actions show that he truly missed and needed the noble Crispus. We



Illustration No. 7. A jet black, rare AE-1 (Follis) from the London Mint. Note the PLN in exergue. Here is the portrait of a forceful man . . . a strong jaw, large neck, perhaps even somewhat gross. As a matter of fact, some doctors (also numismatists) feel that Constantine suffered from goiter. The reverse of this coins shows the pagan god, Sol, and the legend: SOL INVICTO COMITI, i.e., "The Unconquered Sun, Comrade of Our Augustus". Obviously Sol has lost some godly status here . . . as "buddy" of the Emperor. The last issue of this series was not struck until the defeat of Licinius in 234 . . . shortly before the Christian Council at Nicaea.

should keep in mind for proper perspective that Paul was Saul . . . prior to the road to Damascus.

J.W. Eadie⁴ has accomplished an admirable feat in pulling together the various studies related to the conversion of Constantine. Of particular interest are the theories of two great numismatists: Andreas Afoldi, Princeton, and Patrick Bruun, Rome.

Mr. Afoldi felt that on the basis of coin inscriptions and published actions that Constantine was converted to Christianity when his dream was fulfilled with the defeat of Maxentius, i.e., not "in this conquer", but "HOC SIGNO VICTOR ERIS", by this sign you shall be victor . . . a fulfilled promise. The coins from Siscia (317-320) showing the Christogram were without doubt a symbol of the Christian God on Constantine's helmet. When Licinius was defeated the SOL INVICTO COMITI series was terminated.

Mr. Brunn takes a more conservative view and feels the coinage does not allow one to determine when Constantine was converted. Bruun considers the Christogram was employed more as a mark of issue or imperial rank. Constantine's use of the Christogram has overtones to the Egyptian ankh or possibly the worship of the Mithras Cult, i.e., a blend of paganism and Christianity.

To conclude the studies, the late professor of ancient history at Cambridge, A.H.M. Jones (1904-1970), felt that Constantine's approach to Christianity was syncretic and evolutionary from 312 to his death bed in 337.



Illustration No. 8. A AE-2 of the Crispus... whose mother was the little known Minervina, Constantine's first wife. The coin portrait surely illustrates the resemblance between father and son. There is every reason to believe that Crispus should have inherited the Empire from his intemperate father. On the Rhine frontier he repeatedly demonstrates leadership. During the siege of Byzantium against Licinius, Crispus (in command of Constantine's fleet) defeats Licinius' Admiral Abantus, who loses 130 vessels and 5,000 sailors. Unfortunately Constantine was not willing to share popularity with anyone. His quick temper condemned Crispus.

SUMMARY:

Constantine's organization of his civil service was a monument to this genius. The Byzantine Empire (under weak or strong emperors) survived until defeated by the Turks in 1453.

The clerks were organized into departments called *Scrinia*... coming from the word for "chests". In Diocletian's time (and before), the records (in chests) were moved by the military commander when camp was struck.

Constantine was crowned with the diadem of gold and pearls. Everyone applauded. When Caligula was crowned the whole Roman world laughed.

Constantine established an individual rate of tax/income tax on the individual and was probably the first Roman emperor who knew his worth. He also knew inflation. On his death in 337 the gold solidus was worth 750,000 silver denarii of account. Previously the ratio had been about 1/600.

The treasuries of the pagan temples were confiscated in 311. Emperor worship is officially forbidden. Note: Per Jerome, the pagan temples are closed in 330/331.

There is no doubt that Constantine saw something and was deeply moved on the road to Rome in 312. The Christogram is placed on the soldiers shield prior to the battle. The symbol was not placed on the standard (*labarum*) until 317... others say during the battle with Licinius in 324 or at Constantinople in 326.

Bishop Hosius of Cordoba becomes Constantine's personal advisor on Christian affairs in 313. He is also influenced by the Arian, Eusebius of Caesaria. Large sums of money are donated to some 25 churches. A new pope is fostered... one Melitiades. Constantine gives Melitiades Fausta's Winter Palace on the Lateran Hill. The Edict of Milan is issued granting religious sufferage. Churches are recognized as corporations under the law. Between 317 and 320, Siscia strikes coins with the Christogram on Constantine's helmet.

The African Christians suffer and die for their Church of the Martyrs in 320, i.e., the problem of separation of church and state. An edict is issued regarding the observance of rest on Sunday... except



for farmers.

The SOL INVICTO coin series is discontinued in 323/324.

On January 4, 325, one Acilius Severus is appointed as the first Christian Governor of Rome.

May 325: The Council of Nicaea meets to resolve the Arian controversy, i.e., oneness of God.

October 1, 325: A law is issued against gladiatorial contests, and Helena is baptized. Note: Despite the law, gladiators were not suppressed until the reign of Honorius in 404.

Among others, Crispus, Fausta, and Licinius were put to death in 326.

An edict is issued against the Arians. Constantine is beginning to show the strain of his sole rule.

This Constantine's 30th Jubilee. He plans to dedicate the Holy Church of the Sepulchre at Jerusalem as part of the festival. He also reverts back to the Arian cause. Note: Between 326-335³ Constantine had ordered the building of the Holy Church of Sepulchre . . . near a rock hewn tomb believed to be the Sepulchre of

Christ. After repair from the Persian invasion (Chosroes) by Modestus, the Church was seen by the Pilgrim, Arculfus, c. 670-680. Constantine wrote to Macarius, the Bishop at Jerusalem: "The building shall surpass all the churches of the world in the beauty of its walls and columns of marble. You are charged to take direct action (at the location) to destroy the materials of the idol temple and mound . . . and scatter them to the wind."

Constantine accepted baptism when he realized death was near and died on the last day of Pentecost, May 22, 337. He removed the purple and was baptized naked by the Arian, Eusebius. He assumed the white robe of the newly made Christian, and was inspired to expire on a white couch.

At the temple to the "genius" of Constantine and his dynasty at Hispellum in Umbria (c. 333-337), there is an inscription: "THE EMPEROR CAESAR FLAVIVS CONSTANTINVS MAXIMVS, GERMANICVS, SARMATICVS, THE VICTOR, THE AVGVSTUS". We can only agree with John Holland Smith: "He

truly deserved to be called, the Great.”

In conclusion you must decide for yourselves in terms of the evidence regarding Constantine's sincerity. The argument is compelling that the numismatist

Afoldi was more right than wrong. Certainly Constantine has no better numismatic tribute than to be shown as victorious in chariot... UNDER THE HAND OF GOD. □

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My Hobby

I have a penchant for the rarest coins,
Some hundreds I saw gathered now and then,
And have my favorites among them all,
From franc to Roman piece, from cent to yen.

The past I reach there like an open book,
And oft, enchanted-like, my core doth go,
My hobby eases thus the daily grind
That wears one down and makes the wrinkle grow.

... John Goossens
(The Numismatist-July 1926)

MUSIC AND MUSICIANS ON MONEY

By Benito J. Legarda

Since money is a creature of law, as has been pointed out at least since Aristotle's time, it is taken for granted that the design and portraiture of coins and notes will reflect their basic political nature. Little wonder, then, that most of the designs and motifs on coins and notes are portraits of rulers or, especially in former colonies, national heroes connected with the struggle for independence from the mother country, or symbols representing a nation's ideals or personality, such as Liberty on many American coins, Britannia on the old British pennies, Marianne on the French coins, and the chrysanthemum on Japanese notes.

It is the more encouraging, therefore, that recently there seems to have been an expansion of the subject matter on coins and notes beyond the narrowly political. Other personages, such as scientists, explorers and artists, and other events, most notably the Olympics, have come in for increasing attention. In part, this may originally have been based on the notion that a country's artists, scientists and notables in fields outside government also contributed to nation-building and merit portrayal in the country's coinage. Recently, this may have been reinforced by

the general notion that persons in scientific and artistic endeavors not only benefited their country and lent lustre to its name but deserved to be honored as benefactors to mankind in general, and that non-military and non-political personages and events were of comparable impact in the lives of people to emperors, kings, rulers, generals and warriors that predominated in numismatics for so long.

One of the more notable trends in the commemoration of non-political personages and events is the celebration of music and musicians on money. From an article twenty-one years ago in the *Numismatic Scrapbook*, we learn from Dr. Imre Molnar that this trend in modern coinage is about half a century old and was initiated by the Austrian Republic with a 2-schilling Schubert centennial coin in 1928. Dr. Molnar however makes of record that there had been coins struck in honor of musicians before, specifically, the 2-thaler Bavarian coins minted in 1848 and 1849 commemorating Gluck and Lassus (or more exactly, the erection of statues in their honor in Munich), and a set of three iron Notgeld coins issued by the City of Bonn in 1920 portraying Beethoven.



25 schilling issued by Austria in 1956 to commemorate the Bicentennial of Mozart.

Most musical coins have been minted to honor composers, with a great concentration, not unexpectedly, in Austria, Germany and Hungary, plus some items from Czechoslovakia and Poland. In fact, it might be said that such musical coins originate in areas that before 1914 lay within the borders of the German and Austro-Hungarian Empires. Outside of these geographic limits, there are only three countries from the New World- the U.S.A., Brazil and Haiti – and the now defunct Republic of Estonia. Dr. Molnar points out the absence of similar coins in France, Italy and Russia, which also have musical traditions of a high order.

While most musical coins have been minted in honor of composers, there is at least one celebrating a specific work, namely, the 1967 Austrian 50-schilling coin minted for the centenary of the Blue Danube Waltz. With regard to musical or music-related events, there is the Estonian one-kroon coin commemorating the Tenth Singing Festival in 1933, and the Austrian 25-schilling coin issued to mark the reopening of the Federal theatres, which (besides the Burgtheater am Ring) include the world-famous Vienna State Opera.

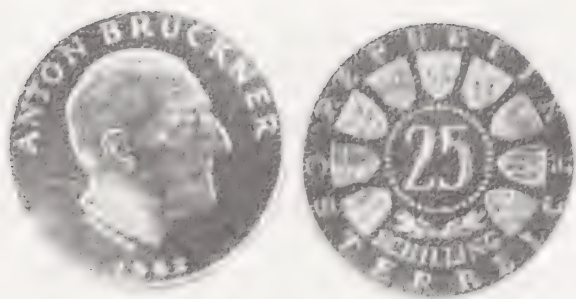
There are of course areas of ambiguity. This is most evident in the coinage of the

Irish Republic, which features a minstrel harp on all denominations, whether pre-decimal or decimal. While being definitely a musical motif, its appearance is perhaps more symbolic of a national or historical identity than of a specific event or personage in music. In fact, the same harp appears in the coinage of the United Kingdom which combines the heraldic symbols of England, Scotland, Wales and Ireland. Similarly, the lyre featured on Israel's 25 Agorot coin minted from 1960 to 1973 is perhaps more symbolic of King David and the ancient kings of Israel rather than of any specific musical association.

A somewhat more difficult case is presented by the 25 gourde coin of Haiti between 1967 and 1971, celebrating Haitian art and depicting various musical instruments. Quite definitely, these are not por-



U. S. 50-c commemorative honoring Stephen Foster on the occasions of the Centenary of the Cincinnati Musical Center.



Austrian 25-schilling silver commemorative coin issued in 1962 to honor the composer, Anton Bruckner.

trayed for merely symbolic purposes but serve to focus specific attention on Haitian music. In drawing up a checklist of music and musicians on coins, therefore, there would seem to be grounds for excluding the Irish and Israeli coins and including the Haitian, but always bearing in mind that the dividing line is somewhat arbitrary.



50-Forint Silver commemorative coin issued by Hungary to mark the 150th birthday of Franz Liszt in 1961. A silver 25-forint and gold coins in three denominations (50-, 100- and 500- forints) were also issued.

Music and musicians on paper money are less common than on coins, and it is somewhat difficult to generalize about them, as they seem to be an even more recent trend than on coins, dating back only thirty years to the end of World War II. True, there is a Japanese ten-yen note of 1873 with musicians which seems to deserve a place in any listing on this topic, but it seems to be isolated in time



Silver 100-schilling issued by Austria commemorating the 150th birth anniversary of Johann Straus in 1975.

and place from the remainder of the items. Again, Czechoslovakia and Austria are quite prominent, with Czechoslovakia starting off the recent series with Smetana on a 5000-korun note in 1945. Austria and Belgium followed in 1950, the former with a 20-schilling note portraying Haydn and the latter with a 10-franc note portraying Lassus.

What is interesting in the list of paper money is that countries which have not thought fit to issue commemorative coins for their composers have portrayed them in their banknotes, such as Belgium with Lassus, Italy with Verdi, Spain with Albeniz and De Falla, the Netherlands with Sweelinck, and France with Berlioz. Some composers have merited portrayals on both notes and coins such as Haydn, Smetana, Bruckner and Johann Strauss. Orlandus Lassus or Orlando di Lasso, whose real name was Roland de Lattre, is a special case, appearing on a banknote of the country of his birth (Belgium) and on a coin of the country where he was most active and died (Bavaria).

As in the case of coins, there are areas of ambiguity. For example, there is a



1972 Commemorative issued by the German Democratic Republic honoring Johannes Brahms.

1969 100-franc note from the New Hebrides portraying a girl with a guitar. The instrument is an important part of the design, but one may question whether it was meant to portray or celebrate music, or simply be a symbolic representation of some designer's concept of life in the Pacific Islands. All things considered, it does not seem to merit inclusion in a listing of music on money.

In order to get a bird's-eye view of the field of the commemoration of music and musicians on money, the Editors have prepared the following preliminary checklist. If there are items which have been omitted, they would be grateful to the readers of *Barrilla* if these could be pointed out.

□



Silver 20-mark issued by the German Democratic Republic in 1975 to honor Johann Sebastian Bach.

MUSIC AND MUSICIANS ON MONEY TO 1975
A PRELIMINARY CHECK-LIST BY THE EDITORS

Year	Country	Person or Event Portrayed or Commemorated	Denomination		Craig, Yeoman or Pick No.
Coins					
1848	Bavaria	Gluck	2	Thalers	C.238
1849	Bavaria	Lassus	2	Thalers	C.239
1920	City of Bonn	Beethoven	Notgeld coins (3)		
1928	Austria	Schubert	2	Schillings	Y.69
1930	Austria	Walther von der Vogelweide	2	Schillings	Y.71
	Germany	Vogelweide	3	Marks	Y.71
1931	Austria	Mozart	2	Schillings	Y.72
1932	Austria	Haydn	2	Schillings	Y.73
1933	Estonia	10th Singing Festival	1	Kroon	Y.18
1936	Hungary	Liszt	2	Pengo	Y.47
	U.S.A.	Stephen Foster & Cincinnati Music Hall	50	Cents	
1936-38	Brazil	Carlos Gomes	300	Reis	Y.47
1955	Austria	Reopening of Federal Theatres (incl. Vienna Opera)	25	Schillings	Y.96
1956	Austria	Mozart	25	Schilling	Y.97
1961	Hungary	Liszt	25	Forint	Y.83
			50	Forint	Y.84
1962	Austria	Bruckner	25	Schillings	Y.108
1967	Hungary	Kodaly 85th Birthday	25	Forint	Y.99
			50	Forint	Y.100
			100	Forint	Y.101
			500	Forint	Y.102
			1000	Forint	Y.103
	Austria	Blue Danube Waltz	50	Schillings	Y.118
1967-71	Haiti	Haitian Art: Musical Instruments	25	Gourdes	
1970	Austria	Franz Lehar	25	Schillings	Y.123
	Germany, Dem. Rep.	Beethoven	10	Marks	Y.26
	Germany, Fed. Rep.	Beethoven	5	DM	Y.131
1972	Poland	Chopin	50	Zloty	Y.66
	Germany, Dem. Rep.	Brahms	5	Marks	Y.33

Year	Country	Person or Event Portrayed or Commemorated	Denomination	Craig, Yeoman or Pick No.
1974	Czechoslovakia	Smetana	100 Korun	Y.99
1975	Austria	Johann Strauss	100 Schillings	Y.139
	Germany, Dem. Rep.	J. S. Bach	20 Marks	Y.51

Paper Money

1873	Japan	Musicians	10 Yen	P.13
1945	Czechoslovakia	Smetana	5000 Korun	P.74
1950	Austria	Haydn	20 Schillings	P.130
	Belguim	Lassus	20 Francs	P.66
1954	Austria	Bruckner	1000 Schillings	P.135
	Spain	Albeniz	25 Ptas.	P.147
1960	Austria	Johann Strauss	100 Schillings	P.137
1962	Italy	Verdi	1000 Lire	P.85
1965	Spain	De Falla	100 Ptas.	P.152
1971	Netherlands	Sweelinck	25 Gulden	P.93
1974	France	Berlioz	10 Francs	

SALES OF 1976 PROOF COINS

I. 8-Coin Proof Set

CB	2,000 sets
Pre-paid orders	1,282 "
Foreign Sales	6,070 "
Total	9,352 sets

II. 50-Piso

CB	1,000 pieces
Pre-paid orders	1,117 "
Foreign sales	2,639 "
Total	4,756 "

Source: Cash Department
Central Bank of the Philippines

Correspondence

31 Tarhata St., Urduja Village
Novaliches, Caloocan City 3006

February 17, 1977

Dr. Angelita G. Legarda
Numismatic Consultant
Central Bank Money Museum
Central Bank of the Philippines

Dear Dr. Legarda:

According to your article "Collecting Coins" appearing in the Beginner's Section of the Barrilla, Vol. III, No. 3 July 3, 1975 issue, commemorative coins are minted to commemorate some special occasion or honor an important person.

Except for the Pope Paul VI and the Pres. Marcos gold, my collection of the commemorative coins is almost complete. But of all the commemorative coins I have, I cherish most those commemorating the centenary of our national heroes. However, I notice that there are national heroes who have already reached/passed their centennial but who were not honored in the commemorative coins. To mention a few: Emilio Jacinto, the Brains of the Katipunan together with Gen. Gregorio del Pilar, the Hero of the Battle of Tirad Pass, both born in 1875 and Gen. Antonio Luna, born in 1869, whose centennial fell in 1975 and 1869, respectively, were not accorded the same honor as Dr. Jose Rizal, Mabini, Bonifacio and Aguineldo. I personally believe that they de-

serve to be honored in the commemorative coins together with other national heroes who are equally, if not more, prominent or important as they are.

In view of the above, I wish you can recommend to the Central Bank, in your capacity as Numismatic Consultant thereof, for the minting of commemorative coins to honor our national heroes who will approach or have reached/passed their centennial as a fitting reward for their sacrifices to the cause of Philippine freedom. Aside from being a numismatic delight, the minting of these commemorative coins will surely enrich our national coinage, not to mention the income that will be derived therefrom. What do you say, Ma'am?

Very sincerely yours,

(Sgd.) CESAR O CATALASAN
Member No. R-835, PNAS



GOLD COIN TO MARK 5TH YEAR OF THE NEW SOCIETY

A 5,000-peso gold coin, measuring 50 mm. in diameter and containing 2.25 troy ounces of 900/1000 fine gold will be issued this year to commemorate the 5th anniversary of the New Society. Besides being the heaviest and largest coin in Philippine history, it will also be the highest denominated currency coin or paper note ever to circulate in the country.

The obverse features the jugate busts of Pres. Ferdinand E. Marcos and the First Lady, Madam Imelda Romualdez-Marcos. This is the first time since the

Quezon-Murphy-Roosevelt issue of 1936 that this type of design has been adopted for a Philippine coin.

The reverse bears the coin's denomination and the seal of the President of the Philippines.

The coin will be minted by the Franklin Mint of Pennsylvania which has been authorized by the Philippine government to undertake the minting and foreign sale of its proof coins. Further information including ordering procedure is not available at press time.



1974 PROOF SETS FOR MONEY MUSEUM DONORS

Philippine proof sets dated 1974 which were minted by the U.S. Bureau of the Mint but were never sold to the public and are instead being utilized as presentation pieces by the Central Bank are being rewarded to donors of numismatic items to the Money Museum subject to the following guidelines:

1. That donations should have a minimum value of ₱200.00 or \$27.00 as evaluated on the following basis:
 - (a) For world coins — at 60% of catalog value (c.v.) as stated in **Standard Catalogue of World Coins**, i.e. minimum c.v. of donation is \$45.00.
 - (b) For Philippine coins — 60% of c.v. as stated in **Basso's Philippine Coins, Medals & Tokens**, 2nd Edition.
 - (c) For world paper money and banknotes — at 50% of c.v. in **Pick's Standard Catalogue of World Paper Money**, i.e., minimum c.v. of donation is \$45.00.
 - (d) For Philippine notes including emergency and guerilla currency — 50% of Shafer's catalog value.
 - (e) For books, periodicals, journals, etc. — value as arrived at in consultation with the CB Librarian or as appears in current book lists.
2. That such donations as listed above

should be acceptable in quality as determined by the Numismatic Consultant and as items which would enhance the Museum's collection.

3. That such donations should be only of such items which are not yet in the Museum's collection except when duplicates are desirable to display both obverse and reverse, or to upgrade the condition of items already owned by the Museum, or for use in special exhibits.
4. That no individual, institution or group should be given more than one proof set at any time, regardless of the value of items donated or of the number of donations.

MONEY MUSEUM CURATOR ELECTED P. N. A. S. PRESIDENT

Dr. Angelita G. Legarda, Money Museum curator and concurrently executive editor of *Barrilla*, was recently elected President of the Philippine Numismatic and Antiquarian Society. With her election, she became the first woman ever to hold that post in the history of the 48-year old organization.

Other officers are: Guy Davis — Vice President; Conrado Ciriaco — Secretary; Antonio Catu — Treasurer; Philip Liao — Auditor; and Feliciano Belmonte, Jr., immediate past president of the World Jaycees — P. R. O. and Chief Legal Counsel.

NEW ACQUISITIONS

The Money Museum's collection of Spanish colonial coins was greatly enhanced both quality -- and quantity-wise with the recent purchase of a lot consisting of more than three hundred coins.

Cobs of all denominations from Mexico and Potosi in conditions of at least Very Fine are the banner items of this acquisition although the series collection of Pillar Dollars from 1737 to 1771 (from Very Fine to Extra Fine) can be considered as a rare assemblage of these beautiful coins.

NEW BOOKS ACQUIRED FOR M. M. LIBRARY

The mini-Library of the Money Museum is gradually losing its "mini" image with the arrival of numismatic books ordered from abroad. More books and journals intended to assist numismatic scholars and researchers are being contemplated for acquisition by the M. M. management in line with its on-going educational program.

Listed below are the newly-arrived books and journals.

1. *Las Monedas Espanoles desde los Reyes Catolicos al Estado Espanol, 1474-1976*; combined with Cayon & Castan, *Las Monedas del Imperio Espanol, 1479-1713*. 1975

2. Beals. *Numismatic Terms of Spain & Spanish America* 1966
3. Toy & Schwan. *World War II Allied Military Currency* 4th Edition. 1974
4. Remmelts. *Chinese Charms & Amulets*. 1968
5. Buttrey. *Coinage of the Americas* 1973
6. *Los Tlacos y Pilonos Mexicanos*. 1963
7. S. L. Poole. *Catalog of Oriental Coins in the British Museum*. 1967.
8. Eklund & Nae. *Hacienda Tokens of Mexico*. 1949.
9. Adams. *Catalog of the Collection of Julius Guttag*. 1974
10. Lehner. *The Picture Book of Symbols*. 1956
11. Siam Society. *Studies Of Old Siamese Coins*. 1961
12. Davenport, John S. *The Dollars of Africa, Asia & Oceania* Galesburg, 1969
13. Pridmore F. *The Coins of the British Commonwealth of Nations, Part 2, Asian Territories* 2nd Edition. 1965
14. Pridmore F. *The Coins of The British Commonwealth of Nations, Part 3, Bermuda, British Guiana, British Honduras and The British West Indies*. London. 1965

VISITORS TO THE MONEY MUSEUM

Students coming from as far as Bangued, Abra* continue to swell the ranks of Money Museum visitors and for the last three months, groups from the following schools accounted for 90% of the total:

Lourdes School
 Nagkaisang Nayon Elementary School
 St. Mary's School
 F. E. U. (Boy's High School)
 Hospicio de San Jose
 Stella Maris College
 San Juan East District School
 Don Bosco Youth Center
 San Miguel High School
 Gen. M. Roxas Elementary School
 University of Santo Tomas
 San Luis Academy
 Jose Rizal High School
 Lily Hill Middle School
 St. Bridgets College
 Moonwalk Elementary School
 St. Joseph Academy
 Valenzuela Municipal High School
 Parang Elementary School
 Guadalupe Seminary
 Novaliches Elementary School
 Our Lady of Fatima Academy
 Republic College of Bicol University
 Manuel L. Quezon Elementary School
 C. M. Recto High School
 Llamas School
 Philippine College of Commerce
 Binictican Elementary School, Subic Bay
 Philippine Union College
 Tanauan High School
 Lopez Provincial High School
 Maryknoll Academy
 Makati Polytechnic Community College

Almario Elementary School
 St. Catherine of Sienna
 St. James Academy
 U. P. Junior Executive Circle
 Golden Gate Colleges
 Gotamco Elementary School
 Rizal Standard Academy
 Luzonian University Foundation
 Marian College
 Talavera National High School
 Notre Dame of Manila
 Marcelo H. del Pilar Elementary School
 Claret School
 Cabucbucan Barangay High School
 Perpetual Help College
 Gulod Elementary School
 De La Salle University
 Poveda Learning Center
 Aurora A. Quezon Elementary School
 Juan Sumulong Elementary School
 Blessed Elena Academy
 Beata Elementary School
 Assumption College
 Nichols Air Base Elementary School
 Mariano Ponce Elementary School
 T. Paez Elementary School
 Mt. Carmel School
 Tambo Elementary School
 University of the East
 Carlos P. Garcia High School
 P. Burgos Elementary School
 Columbian College
 Philippine Academy of Sakya
 San Sebastian College
 T. Paez (Pilot Integrated High School)
 Regina Carmelie College
 Laguna College
 Isabelo de los Reyes Elementary School
 Biñan School of Arts & Trades *
 Divine Word College of Bangued
 J. Reyes Memorial Hospital
 Paltoc Elementary School
 Balagtas Elementary School



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